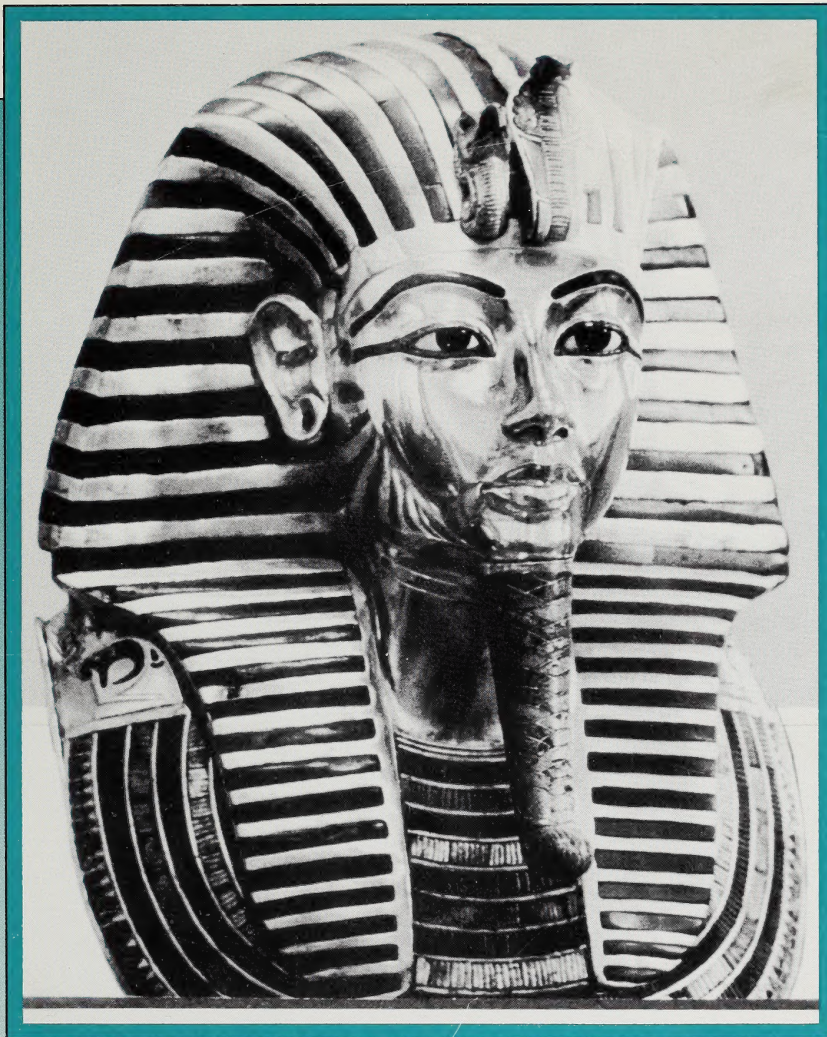




ART 11

Module 1




Artifacts Convey Different
Themes, Meanings, Beliefs,
and Values



**Distance
Learning**

Alberta
EDUCATION



Digitized by the Internet Archive
in 2016 with funding from
University of Alberta Libraries

<https://archive.org/details/art1101albe>

Art 11

Module 1

ARTIFACTS CONVEY DIFFERENT THEMES, MEANINGS, BELIEFS, AND VALUES



**Distance
Learning**

Alberta
EDUCATION

Cover Photo

Funeral Mask of Tutankhamen
(Upper & Lower Nile
Kingdom). Courtesy
Aramco Magazine.
Sightlines 5186



Art 11
Student Module
Module 1
Artifacts Convey Different Themes, Meanings, Beliefs, and Values
Alberta Distance Learning Centre
ISBN No. 0-7741-0304-3

ALL RIGHTS RESERVED

Copyright © 1991, the Crown in Right of Alberta, as represented by the Minister of Education, Alberta Education 11160 Jasper Avenue, Edmonton, Alberta, T5K 0L2.

All rights reserved. Additional copies may be obtained from the Learning Resources Distributing Centre.

No part of this courseware may be reproduced in any form including photocopying (unless otherwise indicated), without the written permission of Alberta Education.

Every effort has been made both to provide proper acknowledgement of the original source and to comply with copyright law. If cases are identified where this has not been done, please notify Alberta Education so appropriate corrective action can be taken.

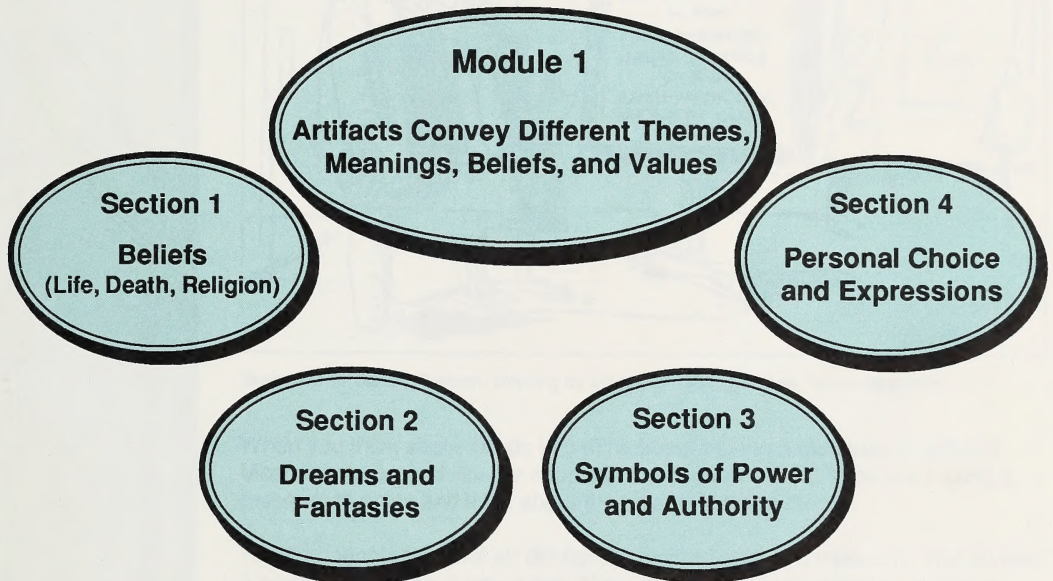
ART 11

MODULE 1

Overview	1
Section 1:		
Beliefs		
Activity 1: Objects		4
Activity 2: Masks		7
Activity 3: Church Paintings		9
Activity 4: Cave Paintings		10
Activity 5: Greek Ideals		11
Follow-Up Activity		15
Conclusion		16
Section 2:		
Dreams and		
Fantasies		
Activity 1: Making Word and Visual Associations ..		19
Activity 2: Analysing Surrealism		21
Activity 3: Comparing Surrealism		25
Activity 4: Creating a Fantasy		27
Follow-Up Activities		30
Extra Help		30
Enrichment		32
Conclusion		36
Section 3:		
Symbols of		
Power and		
Authority		
Activity 1: Identifying Symbols of Power and Authority		41
Activity 2: Making a Collage		42
Follow-Up Activity		45
Conclusion		46
Section 4:		
Personal		
Choice and		
Expressions		
Activity 1: Personal Choices in Surroundings		49
Activity 2: Personal Artifacts		53
Activity 3: Personal Artifacts Communicate		57
Follow-Up Activities		60
Extra Help		60
Enrichment		61
Conclusion		62
Module Summary	63
Appendix	65

OVERVIEW

Art is as old as the human race. From the time that people first appeared on the earth, drawings, paintings, and sculptures have been used to address the mysteries of life, death, dreams, and human relationships. From exploring these mysteries the many themes and ideas of art are born. In this module you will gain insights into the power of art to make ideas, beliefs, and traditions vivid.



Module 1 is made of 4 interrelated sections.

Evaluation

Your mark in this module will be determined by your work in the Assignment Booklet. You must complete all assignments. In this module you are expected to complete four section assignments. The assignment breakdown is as follows:

Section 1	25%
Section 2	25%
Section 3	25%
Section 4	25%
Total	100%

Note: Some images for study are located in the student module booklet, others are in the *Booklet of Reproductions*, and some you will have to locate in magazines or your community. Many of the images can be found on the laserdisc, *Sightlines*.

SECTION 1

BELIEFS (LIFE, DEATH, RELIGION)



Illustration 1. Gallery Cartoon, Drawing by Modell, © 1983, The New Yorker Magazine,

When you think about art, do you think about visiting a museum or gallery? Most people do, just like the couple in the cartoon above. They are visiting a museum to enjoy and think about the artwork located there.

The first people to make art did not put their artwork in a museum. The art had a practical purpose. It was a way of explaining and controlling the events in their lives.

In this section you will be looking at artworks from different times and cultures. All the examples share one thing in common; they represent **beliefs** about life and **death** and **religion**.

After completing this section you should be able to understand the following:

- how art images have been used to control important events
- how some art forms explain important values
- how some art forms make religious ideas visible
- how art images provide high ideals to guide people's conduct
- how art images show beliefs about death and afterlife

Activity 1: Objects

Art images have been used to control important events. People have used art to explain important values like fertility and the family.

People have always created images to make their desires and beliefs more real. At different times, paintings, jewelry, carved objects, masks, statues, and buildings have been used in this way. When survival of the group was threatened, the ability to have healthy children was revered. People fear death, and the idea of an afterlife has always attracted them. Groups of people have always developed rules of conduct to enable them to live together, and their gods and saints were examples of these highest standards. When food and shelter were a daily problem, hunters and, in fact, the entire tribe, appealed to invisible powers. Art forms are made to help solve all of these problems and mysteries.

If you found the object below in a farmer's field, what would you think?



You would probably recognize it as a human form with distinctly female features but with some unusual aspects. There are no facial features. The arms are thin and not very obvious. The breasts and torso are enlarged.

If you described your find to a friend, you would say that this roughly carved stone figure is 11 cm high, so it fits easily in the hand.

You might speculate that this small object is a doll or a toy, but it is a Stone Age (30 000-10 000 BC) sculpture. There is no record of the time when it was made. Because of the exaggerated feminine features, experts believe the *Venus of Willendorf* is meant to promote fertility or abundance. These ideas were as important to early humanity as they are today. Such important ideas are values that are shared among groups of people. The people who created *Venus of Willendorf* believed that a real object to see and hold might help to bring about the fortunate event of having healthy children, successful crops, or successful hunting expeditions.

Illustration 2. *Venus of Willendorf* Paleolithic
c. 30 000-10 000 B.C. Limestone, height
4 3/4" (11 cm). Natural History Museum,
Vienna. See also Art 10 Slide Set.

In your everyday life, you are reminded quite often that motherhood and healthy, happy children are very valuable things. With this concept in mind, answer the following questions.

1. From a newspaper or magazine, choose a colour image advertising for a baby product that shows a mother and child together. Paste it onto the space below.

Paste your image here.

2. Describe the placement of the mother and child.

3. What is the expression on the mother's face?

4. Describe the colours and objects used to support the main idea of the advertisement.

5. In a few brief sentences, tell the story of mother and child as presented by the image in the picture.

6. Advertisers understand that most people have warm feelings for mothers and children, and they use symbols that bring out those feelings. Do you share the value portrayed in the picture?

Check your answer(s) by turning to the Appendix, Section 1: Activity 1.

Activity 2: Masks

Some art forms make religious ideas visible: stories and legends.
Art images have been used to control important events.



If you have access to the laserdisc *Sightlines*, find and view frame 13656.

OR



Turn to picture 1, *Ghost Doctor Mask*, in your *Art 11 Booklet of Reproductions*.

Masks are an expression of the spirit that possesses the wearer. This mask, a ghost doctor mask, was made by Haida Indians on British Columbia's west coast. It is decorated with grizzly bear claws on the top and a fringe of eagle down.

1. What spirit do the Haida Indians believe would possess the wearer of this mask?

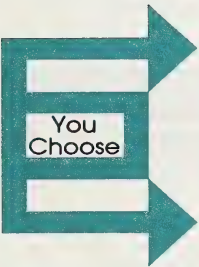
2. People often use masks to deal with the events and circumstances of their everyday lives. When would this mask be used?

3. The artist has decorated and formed the face to communicate the personality of the spirit. Name five things the artist has done to this face to communicate its spirit.

Check your answer(s) by turning to the Appendix, Section 1: Activity 2.

Activity 3: Church Paintings

Art forms make religious ideas visible. Art images show beliefs about death and afterlife.



If you have access to the laserdisc *Sightlines*, find and view frame 4134.

OR



Turn to picture 3, Michelangelo, *The Sistine Chapel Ceiling – The Creation of Adam*, in your *Art 11 Booklet of Reproductions*.

1. If you were the ceiling painter, would you represent God in this way? If you answer YES, give three reasons why your God would look like this. If you answer NO, explain three things that you would change in the image.

2. If it were **you** touching God in Adam's place, how might that touch feel?

3. What features does the picture have that help you to understand that sensation?

Check your answer(s) by turning to the Appendix, Section 1: Activity 3.

Activity 4: Cave Paintings

Art images have been used to control important events such as the hunt.

All people have basic needs for food, clothing, and shelter. From earliest times, the sun, the rain, the crops, and the hunt were the events upon which life depended. The importance of these things meant that special ceremonies were sometimes made to ensure their success. With those ceremonies, pictures and carvings were made to create a lasting image of the desired rewards.

Historians say images, like cave paintings, were used in magic rituals to ensure a successful hunt. By making a picture of the animal, the prehistoric hunter believed he had captured the animal's spirit. He gained courage to leave the safety of the cave to search for the animal.



If you have access to the laserdisc *Sightlines*, find and view frame 5035.

OR



Turn to picture 2, *Bison*, Lascaux Caves, in your *Art 11 Booklet of Reproductions*.

In your own life, there have been tests of courage that you have faced by visualizing (imagining) the event before it occurred. You planned how you would have behaved. Imagine that you are anxiously awaiting an important event – a recital, championship game, important examination, job interview. On a separate piece of paper (use your drawing paper) make a drawing. Choose one or a combination of the following approaches to express your anticipation or dread of the event and its outcome:

- a realistic portrayal of the scene you imagine
- a cartoon image that captures a main idea
- a collage of words and images taken from magazines
- an abstract pattern of shapes and lines

Check your drawing by turning to the Appendix, Section 1: Activity 4.

Activity 5: Greek Ideals

Art images have provided high ideals to guide people's conduct.

The Greek god Apollo represented all the highest qualities of Greek culture. Greek ideals of beauty, art, poetry, music, purity, and moderation were thought to be greater in him than in any living person. He was the first Olympic champion. The following principles were inscribed on his temple.

Curb thy spirit.
Fear authority.
Observe the limit.
Bow before the divine.
Hate hubris (pride).
Glory not in strength.
Keep a reverent tongue.
Keep woman under rule.

Mortal Greeks tried to follow this example in their everyday lives, and with these rules they built their traditions and beliefs.

1. Which of these rules apply in our modern lives? Which are changing? Explain your answer by using examples.

Check your answer(s) by turning to the Appendix, Section 1: Activity 5.



If you have access to the laserdisc *Sightlines*, find and view frame 5818.

OR



Turn to picture 4, *The Apollo of Pireaus*, in your *Art 11 Booklet of Reproductions*.

2. The sculpture of Apollo is the Greek version of a perfect physical and moral being. Describe three features of physical and moral perfection that can be seen in the portrayal of Apollo in this picture.

3. How is the Greek concept of beauty similar to/different from the popular concept of beauty in modern times?

In the twentieth century, we also have distinct ideals of physical and moral perfection. These ideals are made visible sometimes in sports heroes, in fashion models, in movie actors, and in political and spiritual leaders. These people often win awards, trophies, or the Nobel prize. We emulate them and look to them for leadership.

The Greeks made statues of their ideal beings and placed them in temples for viewing and contemplation.

4. In what visual ways does our culture celebrate its examples – heroines and heroes? Find an example and include the image after your answer.

[illegible]

Place your example here.

Check your answer(s) by turning to the Appendix, Section 1: Activity 5.

Follow-Up Activity

The following is an enrichment activity that you may select to do. This activity shows how similar frightening images have been used in different times and cultures.

Beliefs and superstitions define and explain common fears and excite imagination. Bobabilicon is a horrible creature from a Spanish proverb, or folk legend that tells a moral lesson. Look at Picture 5, Goya, *Bobabilicon*, in your *Art 11 Book of Reproductions*. It depicts the monster threatening a group of people.

Notice the menacing pose of the monster and the huddling figures. What else makes this image fearsome? Look at the dark and light areas, the lines, and the details of facial expressions and features.

Now look at picture 6, Norval Morrisseau, *Windigo*, in your *Art 11 Book of Reproductions*.

A windigo is a creature described by North America Indian belief as a human-flesh-eating monster that roams the country at night killing animals and people. This is an Indian artist's image of a windigo.

In point form, compare the images of *Bobabilicon* and *Windigo*. Name four features of each picture that makes it seem threatening and sinister. You might refer to aspects of facial features, expressions, size, or human and inhuman characteristics. Look at the dark and light areas, the lines and details, and for places where fearful characteristics are found.

[illegible]

Check your answer(s) by turning to the Appendix, Section 1: Follow-Up Activity.

Conclusion

The first people to make art had a practical purpose for their artwork. Their art was a way of teaching, explaining, and showing events which were important to their beliefs and culture.

A small icon representing an assignment booklet, showing a white rectangle with the text "Assignment Booklet" inside, set against a light blue background.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.

SECTION 2

DREAMS AND FANTASIES

You are walking past the classical section of a record store. An odd title by the Russian composer Mussorgsky leaps out at you. It reads "House on Chicken Legs." Is this a dream? On this record cover, you have just seen an example of a composer creating music based on fantasy.

Have you ever had a dream? Has your dream involved unrelated objects? Has it ever contained unusual situations such as flying elephants?

In this section, you will become familiar with dreams and fantasies as subject matter for artists over time and across cultures.

Upon completion of this section, you should be able to appreciate the following:

- that dreams and fantasies are sources for making art
- that dreams and fantasies are universal in art
- that dreams and fantasies can record beliefs
- that surrealism uses dreams, fantasies, and invented shapes
- that dreams and fantasy are used in advertisements for special effects

Do you daydream? Have you ever looked up at clouds and fantasized about their shapes?

Take some time and look around you. Is everything in a logical place and of normal size? People often have ideas that cannot be related to real events. They can invent absurd combinations, dream unreal, illogical dreams, and imagine things they have never seen. Themes of dreams and fantasies have roots in the ancient past, across time and culture, and are still used in modern times.

The middle ages in the western world showed a growth and development of the use of dreams and fantasies to depict religious beliefs. When artists were asked to present an image of hell or Satan, they created fantastic creatures. Buildings, manuscripts, and artworks from this period were adorned with gargoyles, hybrids of human forms, and invented shapes.



Illustration 3. *Mouth of Hell*, from the Psalter of Winchester, 1161. Manuscript of Illumination. British Library, London.



Illustration 4. *Capital*, from the crypt of the Church of St. Eutrope, Saintes, France, 1081-96.

At the turn of the century, a Viennese physician name Sigmund Freud published his book *Interpretations of Dreams*. He thought that the avenue to probing the subconscious mind was through dreams.

A group of artists called **Surrealists** incorporated Freud's theory into their artistic movement, **Surrealism**. Surrealism set out to explore the subconscious mind. It demonstrated a new and instinctive way of making art by placing real objects in unreal situations as well as inventing forms never seen before.

To experience the powerful images created by dreams and fantasies you will look at some examples and make descriptions of what you see, analyse, interpret, and judge the work. You will also experience how an artist might create images from dreams and fantasies.

Activity 1: Making Word and Visual Associations

Dreams and fantasies are sources for making art.

1. Look at the columns of words which follow.

- a. Match each word in column A with the one most closely associated with it in column B by filling in the blank. An example is provided.

Column A

cow

ship

flower

alien

mouth

house

hat

glove

camera

pot

Column B

_____ vase

_____ stove

_____ photograph

_____ head

_____ lips

_____ hand

_____ *cow* barn

_____ spaceship

_____ ocean

_____ rooms

- b. Do these associations seem natural together? Use an example from above to explain your answer.

2. Observe the drawing below. Glue pictures of the objects from the following list onto the drawing to create an unusual image. Use pictures from magazines or draw your own.

animal/bird
clouds
fruits/vegetables

car/truck
bottles
flowers/leaves

eggs
nails
labels

insect
fish
light bulb



3. Once you have finished your unusual image, think about the following questions.

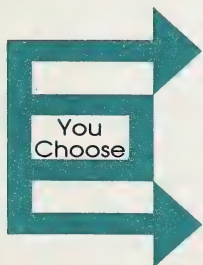
- a. Is this a real person you have created? _____
- b. Is this something you would encounter every day? _____
- c. Is the image a fantasy? If so, what features are unreal? _____
- d. Is it something you might see in a science fiction movie? _____

Check your answer(s) by turning to the Appendix, Section 2: Activity 1

Activity 2: Analysing Surrealism

Dreams and fantasies are sources for making art. Dreams and fantasies are universal in art.

In this activity you will be analysing a work of art.



If you have access to the laserdisc *Sightlines*, find and view frame 2731.

OR



Turn to picture 9, Hiëronymus Bosch, *Garden of Delights*, in your *Art 11 Booklet of Reproductions*.

1. Make a list of the things you see in Bosch's *Garden of Delights*. Do not make any guesses. Just list the facts.

After listing the details you see, you will attempt to understand how the artist used the elements of art (line, shape and form, space, value, colour, and texture) and principles of design (rhythm, movement, balance, proportion, variety, emphasis, and unity) to put the work together.

2. Describe the kind of shape that is used most often (emphasized). How are the major shapes arranged? Are they leading your eyes from one to the other? Do you see shapes within shapes? How many different kinds of shapes can you identify? Are they mostly natural, curved (organic) shapes, or regular, geometric shapes?

3. Does the artist use any lines? Are these lines used to define the shapes? How do objects in the picture create line directions?

4. Contrast is the obvious difference between light and dark. Artists arrange dark and light areas to strengthen their compositions. Do the values in the painting create contrast? Is the contrast strong and dramatic? Does the contrast emphasize the objects in the composition? Where are the darkest areas located? Where do you see the lightest values?

5. Artists imitate textures carefully to make things look real. The artist has concentrated on certain objects to make textures seem real. Describe the objects and how they look.

6. Analyse the way space is shown in the painting. In a painting with deep space, it looks as if the space of the picture goes far back into the distance. For shallow space, the artist makes all the objects seem close to the viewer and each other. What kind of space do you find in this painting? Explain your answer.

7. The artist's choice of viewpoint also affects the way we understand the painting. As an observer of this scene, are you looking down or up at the events in the picture?

8. Is this scene one of fantasy? How does it make you feel? What work of poetry, movie, book, or play does it remind you of? What belief do you think the artist is portraying?

9. Does this picture appeal to you? Would you hang this work in your home or school? Do you like it or not like it? List your reasons.

Check your answer(s) by turning to the Appendix, Section 2: Activity 2.

Activity 3: Comparing Surrealism

Surrealism uses dreams, fantasies and invented shapes.
Dreams and fantasies can record beliefs.

Look carefully at picture 8, Salvador Dali, *The Persistence of Memory*, in your *Art 11 Booklet of Reproductions*.

1. Are there any similarities between Salvador Dali's *The Persistence of Memory* and Hiëronymus Bosch's *Garden of Delights*? List them if there are any.

2. List three features that give this work the quality of a dream or fantasy.

3. List all the shapes and objects contained in the picture that you recognize.

4. Describe any shapes that you do not recognize.

5. How do you think artists invent shapes to create fantasy and dream images?

6. You are living on a farm or working in oil fields. List five changes that could make your environment into a dream landscape.

7. You are an artist and have been asked to compose a surreal landscape/situation. Collect photographs from magazines or newspapers. Make an image that uses objects from the photographs combined in unreal situations. You can also use drawing materials (pencils, markers, pens), cut out pictures, and coloured paper to add to your composition. Glue your pictures onto a piece of heavy card paper.

Check your answers(s) by turning to the Appendix, Section 2: Activity 3.

Activity 4: Creating a Fantasy

Dreams and fantasy are used in advertisements for special effect.

Study the advertisement below. Then answer the questions which follow.



Illustration 5. *Isabey Brushes*, advertisement as it appeared in *PIX*, a supplement of *American Artist*.

1. Make a list of the things that are unrelated.

2. The artist has created a fantasy to attract your attention. In what ways does the picture accomplish this?

3. What does this image make you think about the product?

4. What features of this image suggest that it is a recent work (of the 20th Century)?

5. Have you seen any movies, posters, or advertisements that make use of dreams and fantasy? List them.

6. Are fantasy images popular in modern visual communications like movies, advertising, or TV? Explain your answer.

7. What conclusion could you draw about dreams and fantasies as sources for image making?

Check your answer(s) by turning to the Appendix, Section 2: Activity 4.

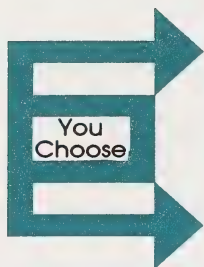
Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts it is recommended that you do the Enrichment.

Extra Help

The following activities are provided to give you extra help in understanding fantasy and surrealistic images. The first question is in the form of a critique and the second provides an opportunity to use fantasy in making an image. You may wish to do one or both questions.

1. René Magritte, *Listening Chamber*. Critique a work of fantasy. Study the picture, *Listening Chamber*, and then answer the questions which follow.



If you have access to the laserdisc *Sightlines*, find and view frame 9404.

OR



Turn to picture 10, René Magritte, *Listening Chamber*, in your *Art 11 Booklet of Reproductions*.

- a. Make a list of everything you see that helps make this painting a fantasy.

- b. Can you recognize the emphasized shape? Has the artist created emphasis through repetition?

- c. Proportion is the way sizes of objects are related to each other. Describe an example of an unreal size relationship in this painting.

- d. Do you consider this work to be surrealism? Explain your answer.

- e. What feeling or emotion is the artist attempting to convey?

- f. Do you think the artist was successful in putting the elements of art together? Do you like this work? Explain your answer.

2. Choose a small everyday object from your home. Find some other small, completely different objects which could be glued to it. Now transform the combined object into a fantastic invention. Take a picture of the final result and paste the picture below. Give your invention a name.

Check your answer(s) by turning to the Appendix, Section 2: Extra Help.

Enrichment

The following activities will give you a wider and richer experience in the area of fantasy and dreams as a basis for art images. You may wish to do one or both questions.

1. Albrecht Dürer, a German Renaissance artist, recorded his dream in writing and also illustrated it. Read the following description of his dream and then do a drawing that represents the ideas. After you have finished, refer to picture 11, Albrecht Dürer, *Landscape Flooded with Waters from Heaven (Dream Vision)*, in your *Art 11 Booklet of Reproductions*.

In the night between Wednesday and Thursday after Whit-Sunday, I saw this appearance in my sleep – how many great waters fell from heaven. The first struck the earth about four miles away from me with terrific force and the tremendous noise, and it broke up and crowned the whole land. I was so sore afraid that I woke from it. Then the other waters fell, and as they fell they were very powerful and there were many of them, some further away, some nearer. And they came down from so great a height that they all seemed to fall with an equal slowness. But when the first water that touched the earth had very nearly reached it, it fell with such swiftness, with wind and roaring, and I was so sore afraid that when I woke my whole body trembled and for a long while I could not recover myself. So when I arose in the morning I painted it above here as I saw it. God turned all things to the best.¹

¹ Holt, Rinehart, and Winston Inc. for the excerpt from *Purposes of Art* written by Albert E. Elsen. Reprinted by permission of Holt, Rinehart, and Winston Inc.

Put your drawing on this page.

2. You are a scriptwriter for a science fiction movie. You are asked to write a description of the visual environment of an imaginary planet. You will list and describe the forms of the terrain, climate, plant life, and animal forms. You will also include the atmosphere and mood of the planet. Add detailed drawings if you wish.

This image shows a single page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

Check your answer(s) by turning to the Appendix, Section 2: Enrichment.

Conclusion

As you have experienced, surrealism deals with dreams and fantasies. Invented and real forms are placed in unreal situations to create powerful visual effects. This theme has been used over time and across cultures. Today, surrealism is used in movies, in posters, in advertisements, in book illustrations, and in fine art.

An icon representing an assignment booklet, showing a small rectangular object with the words "Assignment Booklet" written on it.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.

SECTION 3

SYMBOLS OF POWER AND AUTHORITY

In the previous section you have become familiar with how artists have visually represented dreams and fantasies. In this section you will focus on man-made designs that communicate power and authority. Symbols of authority and power have existed throughout the history of mankind. Visual statements of power and authority can include jewelry, clothing, flags, emblems, insignias, facial and body decorations, dwellings, utensils, and vehicles. Visual symbols can also identify the power of political systems.

You will become familiar with some different symbols of power from many cultures. The knowledge and understanding of these symbols will help you to complete your design assignments.



Illustration 6. African royal chair. Ashanti stool.
Courtesy The British Museum.



Illustration 7. Egyptian royal symbol (Upper and Lower Nile Kingdom). Courtesy Aramco Magazine.



Illustration 8. A referee at a football game.

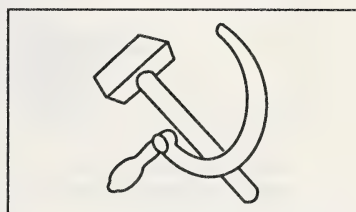


Illustration 9. Russian hammer and sickle.

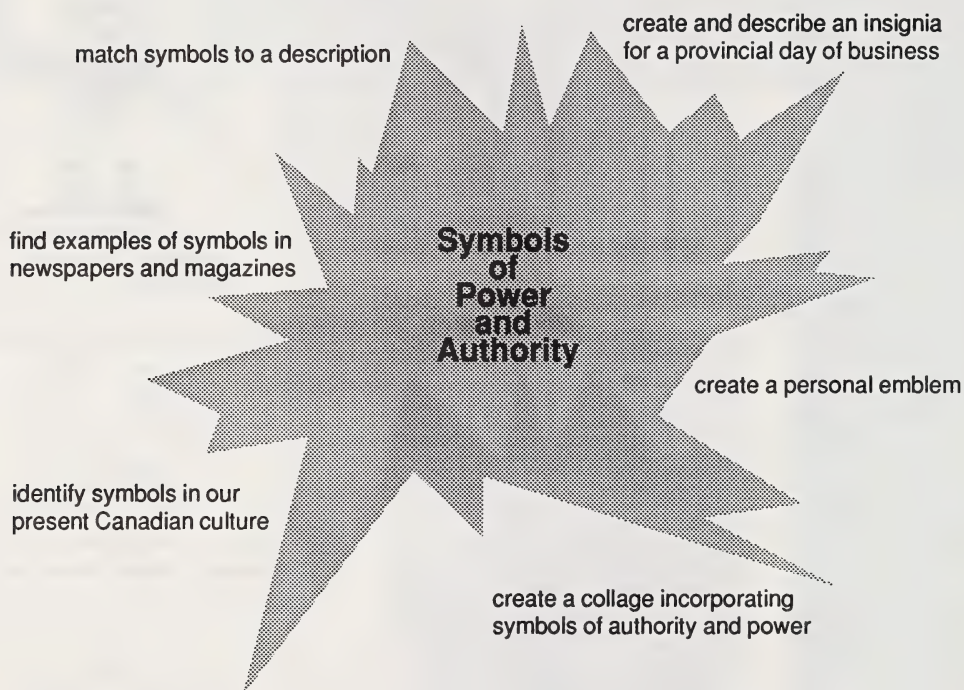


Illustration 10. A crown.

Upon completion of this section, you should be able to do the following:

- identify symbols of power and authority from Canadian and from other cultures
- identify some common symbols that are in use today
- understand that designs made by human beings can visually symbolize power and authority

In this section you will also do these things:



Throughout history, people have used designs to symbolize status or authority. Today we still use many visual symbols such as badges, uniforms, flags, and emblems. If you are stopped by a policeman, his uniform immediately communicates his power of authority. The crown worn by her majesty Queen Elizabeth II at official functions identifies her as a ruling monarch.

Many symbols are based on history or historic events. For example, in the American flag, each star is symbolic of a state in the Union.

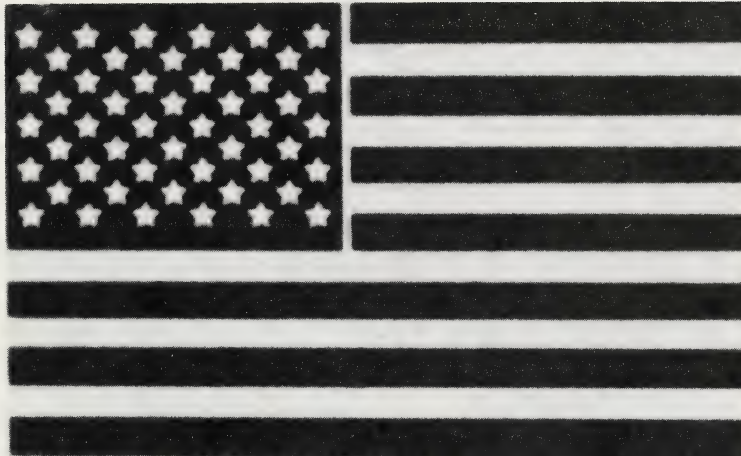


Illustration 11. American Flag.

Other designs include past and present facts. The emblem of the Province of Alberta is an example of many ideas included in a single design.



This is the coat of arms that stands for Alberta.

What does the emblem tell you about the province?

Illustration 12. Alberta Coat of Arms.

Other symbols are very stylized and devoid of great detail. An example is the Russian emblem of the hammer and sickle which was designed to represent the power of the worker and the peasant after Lenin became the political leader in Russia in 1918.



Illustration 13. Hammer and Sickle. Courtesy Press Office of USSR Embassy in Canada.

Activity 1: Identifying Symbols of Power and Authority

Identify symbols from Canadian and other cultures.

Match the following symbols of power and authority to the description.



Illustration 14



Illustration 15



Illustration 16

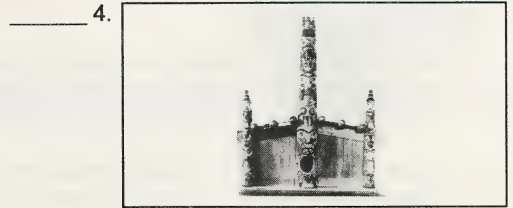


Illustration 17

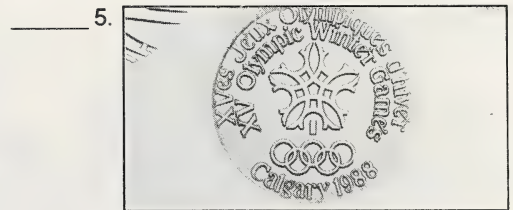


Illustration 18



Illustration 19

- | | |
|--|--|
| a. symbol that identifies a person who enforces the law | d. a military insignia representing a rank |
| b. a symbol that represents many nations of the world as an organization | e. a symbol of the Nazi Regime in Germany |
| c. a modern example of a medallion | f. a house that represents a Haida Chief |

Check your answer(s) by turning to the Appendix, Section 3: Activity 1.

¹Neg. No. 319772 Courtesy Department Library Services; American Museum of Natural History

Activity 2: Making a Collage

Combine symbols of power and authority into a visual composition.

1. Look through several newspapers and magazines and cut out the symbols you are able to find on power and authority from the past and the present. You will use these symbols to make a collage.

Before you begin to create a collage you may wish to review the collage technique. A collage is a collection of images which have been combined and arranged into a composition. The composition is usually glued to a background.

Shapes, lines, colours, textures, and patterns can be manipulated to create an interesting visual effect. A collage can be organized around a single theme or for a single purpose, such as joy, wars, record albums, animals, or the fall programming of a television station as shown in the following example.

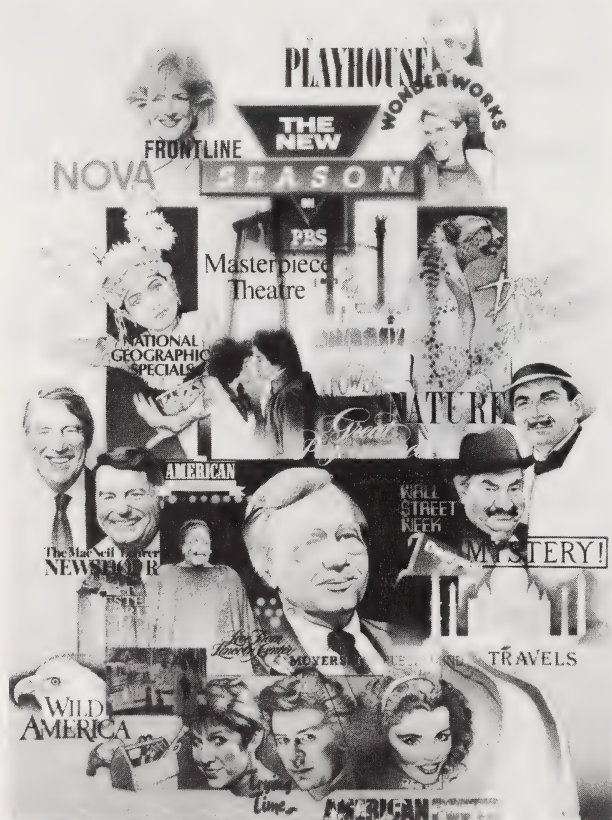
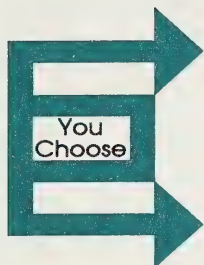


Illustration 20. Promotional and public broadcasting. Promotional montage courtesy Public Television KSPS.

In 1912, the Cubist painters Pablo Picasso and Georges Braque experimented with collage techniques as part of their painting. Soon this style was tried by other artists such as Kurt Schwitters who created an entire work from photographs and odds and ends.



If you have access to the laserdisc *Sightlines*, find and view frame 11431.

OR



Turn to picture 13, Kurt Schwitters, *Santa Claus*, in your *Art 11 Booklet of Reproductions*.

2. What theme or subject has Kurt Schwitters chosen? Note the unusual materials the artist has organized.

3. Now that you are acquainted with collage technique, combine all the symbols of power and authority that you have cut from magazines and newspapers. Arrange and rearrange the symbols until you have created a collage you like, one that is visually interesting, one that you think captures a single idea. You may wish to draw into the collage, add letters, or add different objects such as string, paper, feathers, etc. Remember your theme – you are making a visual representation of the theme “power and authority.” Place your collage in the space provided.

Place your collage here.

Check your answers by turning to the Appendix, Section 3: Activity 2.

Follow-Up Activity

Create your own family crest or emblem by drawing with a felt pen, ink, paint brush and paints, or coloured pencils. You may wish to integrate your initials. You can include your interests, hobbies, animals you like, and the region you live in. Think of the meaning of your name and try to design a symbol that carries that meaning.

Check your crest by turning to the Appendix, Section 3: Follow-up Activity.

Conclusion

An emblem, insignia, badge, crown, and flag are all examples of visual symbols that communicate information. We have explored some of the designs made by people that communicate power and authority in past and present cultures.

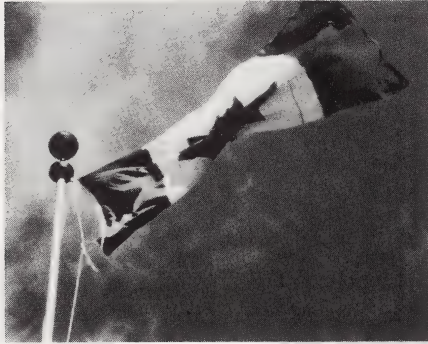


Illustration 21. Visual symbols that communicate power and authority. Canadian flag courtesy of photographer, Rod Mc Connell. Mounted R.C.M.P. courtesy of the Royal Canadian Mounted Police.

Assignment
Booklet

Turn to your Assignment Booklet and do the assignment(s) for this section.

SECTION 4

PERSONAL CHOICE AND EXPRESSIONS

The section you have just completed dealt with people's beliefs about power and authority and how these ideals are communicated through insignia, flags, emblems, and accessories.

The section you are about to begin looks at another group of emblems. These are personal ones. They are the objects you wear and the objects you display in your home.

Through these personal objects, you express ideas about yourself and your world. An heirloom piece of jewelry or a handmade quilt shows your connection with past generations. A team jacket or a crest shows you belong to a group of people who all enjoy a sport. A uniform helps give a police officer an image of authority.

You will be looking at magazine photographs, interior designs, paintings, and sculptures. In each case you will see that clothes, accessories, and personal belongings do communicate information about the beliefs and values of the people who own and wear them.

Upon completion of this section, you should be able to do the following :

- recognize that the belongings we wear and display in our homes tell other people about our values, beliefs, personalities, and the social groups to which we belong
- realize that personal artifacts are vivid outward symbols of the person who wears them
- understand why people select the personal artifacts that they do
- interpret the design aspects (colour, material ornamentation) of objects and learn how these communicate information about the owner
- appreciate how artists have communicated the character and the personality of their subjects through representation of personal belongings and settings
- understand how artistic style influences the way we view the personality, the values, and the beliefs of the subject

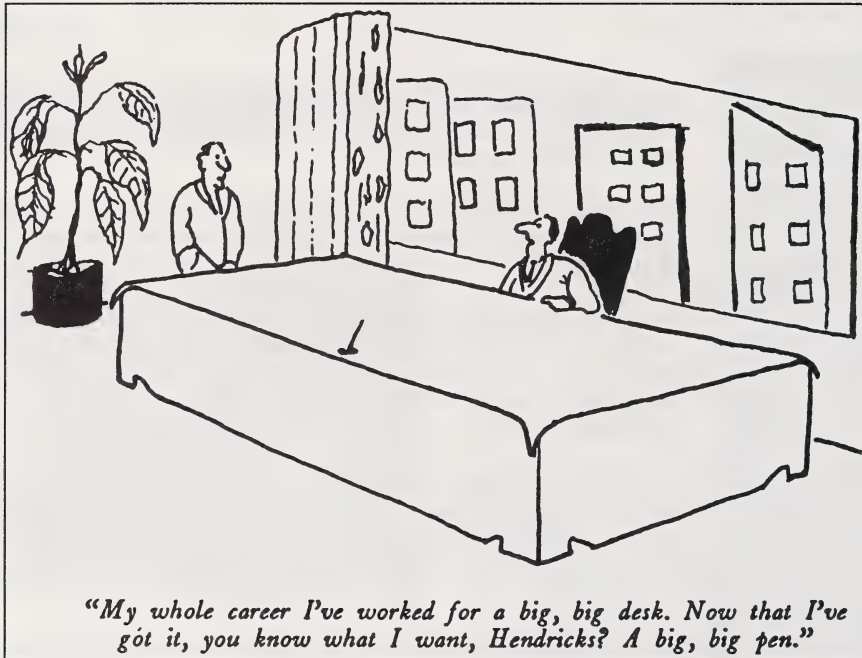


Illustration 22. Cartoon, Drawing by Lee Cullum, ©1983, The New York Magazine, Inc.

In the cartoon, the businessman who is talking to Hendricks wants a “big, big pen” to go with his “big, big desk” because both these objects represent values about success that are important to the man. There is a suggestion in the cartoon that the man behind the desk cannot reach the pen. The big desk – the big job – is beyond him, perhaps.

All of us select personal belongings that reflect our own values and beliefs. For example, look inside your closet! Whether it is a special jacket or sweatshirt with a crest, a particular pair of runners or boots, or an expensive skateboard, you select personal belongings that identify you with a particular group and tell other people about who you are.

Activity 1: Personal Choices in Surroundings

The personal belongings we display tell other people about our values, beliefs, and personalities.

When people choose objects, colours, and furnishings for their living spaces, they apply preferences and values. People prefer a certain mood for their surroundings: formal and elegant, sophisticated, or casual and informal. They choose colours and shapes, styles and special lights to make their values visible.

Look carefully at the two black and white drawings (Illustration 23, Living Room A and Illustration 24, Living Room B) located on the following pages. They represent two different living rooms. Assume that the people to whom these rooms belong made careful choices and plans to have their rooms look this way. Imagine who might inhabit these rooms.



Illustration 23. Living Room A. Used with permission from "Select Homes," Telemedia Publishing. Photography by David Allen.



Illustration 24. Living Room B. Used with permission from "Select Homes," Telemedia Publishing.

1. a. Complete the following inventory chart for Living Room A.

ILLUSTRATION 23: LIVING ROOM A		
INFORMATION	YOUR DESCRIPTION	WHY YOU GAVE THAT ANSWER
• the most important object in the room		
• the mood expressed by the room		
• the attitude toward the past expressed by the room		
• the probable leisure activities of the people who live here		

- b. Write a short sketch about the people who live here. What values and preferences seem to be expressed by the surroundings?

[illegible]

2. a. Complete the following inventory chart for Living Room B.

ILLUSTRATION 24: LIVING ROOM B		
INFORMATION	YOUR DESCRIPTION	WHY YOU GAVE THAT ANSWER
• the most important object in the room		
• the mood expressed by the room		
• the attitude toward the past expressed by the room		
• the probable leisure activities of the people who live here		

- b. Write a short sketch about the people who live here. What values and preferences seem to be expressed by the surroundings?

[illegible]

3. Study the two living room drawings again. Change **each** scene to suit your taste by removing or adding one object.

ILLUSTRATION 23: LIVING ROOM A		
ADD	DELETE	REASON FOR CHOICE

ILLUSTRATION 24: LIVING ROOM B		
ADD	DELETE	REASON FOR CHOICE

Check your answer(s) by turning to the Appendix, Section 4: Activity 1.

Activity 2: Personal Artifacts

The personal belongings we wear tell other people about our values, beliefs, personalities, and social groups to which we belong.

Personal artifacts are vivid outward symbols of the person who wears them.

In the past, people wore, displayed, and used specially designed items that told others who they were, what they believed, and how they should be treated.

A king's robe and signet ring gave him an aura of authority and remoteness. A priest's robes were carefully coloured and decorated to show his position in the church. Members of the wedding party wore special costumes to show they were passing from one stage of life to another.

Study the pictures on the following pages. Both Illustration 25 and Illustration 26 represent the same woman. The difference in the two images is shown by the clothes and accessories she wears and the personal belongings that complete the picture. The people who designed these images wanted to show the idea that different ways of dressing express different ideas about the wearer.



Illustration 25. Woman. Used with permission from Pennsylvania House Furniture Catalogue.



Illustration 26. Woman. Used with permission from Pennsylvania House Furniture Catalogue.

After studying the two pictures of this woman, answer the following questions in note form.

1. For Illustration 25, describe the woman's clothes, hairstyle, accessories, and personal objects.

2. For Illustration 26, describe the woman's clothes, hairstyle, accessories, and personal objects.

3. Write a fictional description of the woman in Illustration 25. Give her a name. Describe her personality, profession or role, social position, and personal preferences.

4. Write a fictional description of the woman in Illustration 26. Give her a name. Describe her personality, profession or role, social position, and personal preferences.

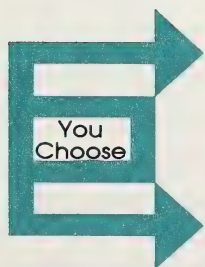
Check your answer(s) by turning to the Appendix, Section 4: Activity 2.

Activity 3: Personal Artifacts Communicate

Artists communicate the character and the personality of their subjects through representation of personal belongings and settings.

Artists, especially those artists who deal with people as their subjects, use the clothing, the accessories, and the personal belongings of their subjects to communicate more information about the person in the artwork.

Joe Fafard is a Canadian artist who lives in a small town in Saskatchewan. Most of the people he selects for subjects are family members or people who live in his town. Although his sculpture appears life-size, most of Fafard's work ranges from 60-75 cm in height.



If you have access to the laserdisc *Sightlines*, find and view frame 14962.

OR



Turn to picture 14, Joe Fafard, *Harvey McInnis*, in your *Art 11 Booklet of Reproductions*.

1. Imagine an interview with Harvey. Write your interview in question and answer form using clues from the sculpture.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

2. Write a paragraph describing who Harvey really is: how he feels about things, what his likes and dislikes are. Start with the phrase "Harvey reminds me of . . ."

This image shows a single sheet of white paper with horizontal blue or grey ruling lines, typical of notebook paper. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.

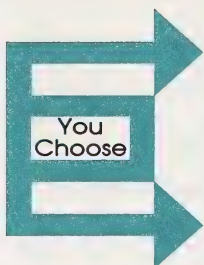
Check your answer(s) by turning to the Appendix, Section 4: Activity 3.

Follow-Up Activities

If you had difficulty understanding the concepts in the activities of this section, it is recommended that you do the Extra Help. If you have a clear understanding of the concepts it is recommended that you do the Enrichment.

Extra Help

Look carefully at the portrait of Mademoiselle Rivière. This portrait was painted by Ingres in the early part of the 1800s. At that time, Mademoiselle Rivière represented the ideal or standard of female beauty.



If you have access to the laserdisc *Sightlines*, find and view frame 2823.

OR



Turn to picture 16, Jean Auguste Dominique Ingres, *Mademoiselle Rivière*, in your *Art 11 Booklet of Reproductions*.

1. Find a picture in a magazine that represents a modern version of Mademoiselle Rivière. Select one that you think represents ideal beauty. Attach your picture to the space below.

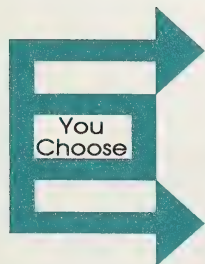
2. What characteristics can you find in your picture that makes it a modern version of the painted portrait? Use the following chart.

COMPARE	
Portrait of Mademoiselle Rivière	Your picture

Check your answer(s) by turning to the Appendix, Section 4: Extra Help.

Enrichment

Look at the painting by Goya. This painting represents the Spanish royal family of Charles IV. Goya was an artist who made artwork that described events and people. His work often criticized society, in particular, the upper class.



If you have access to the laserdisc *Sightlines*, find and view frame 2748.

OR



Turn to picture 15, Goya, *The Family of Charles IV*, in your *Art 11 Booklet of Reproductions*.

1. a. If you did not know the title of Goya's painting, would you know that this is a royal family?

- b. What visual details does Goya include to communicate this?

2. Through his artwork, Goya often criticized the established order of his society, including the Spanish monarchy. Can you find any evidence of criticism in the way that Goya portrays the members of the royal family in this painting?

Check your answer(s) by turning to the Appendix, Section 4: Enrichment.

Conclusion

The articles people possess and treasure communicate to others what their personalities, beliefs, and values are. The choices people make will influence the way they express themselves and the way others see them.


Module Summary

Since the beginning of time, people have striven to portray, in a vivid and visual way, the many mysteries of life, death, dreams, and human relationships.



Turn to your Assignment Booklet and do the assignment(s) for this section.

Appendix

	Activities
	Follow-Up Activities

Section 1: Activity 1

1. Your choice of pictures will vary.
2. The mother is holding the child.
The child is sitting on the mother's lap.
The child is supported by the mother's arms.
3. The mother's expression is one of caring, loving, and nurturing. She appears to be happy.

Answers for questions 4, 5, and 6 will depend on the visual you selected. Your answers should be supported by the details in the picture chosen.

Section 1: Activity 2

1. The wearer of the Ghost Doctor mask might be possessed by one of the following:
 - the strength of a grizzly bear
 - the magic of seeing from above like an eagle
 - the power to scare away evil spirits
2. This mask may have been used in one of the following situations:
 - when a member of the tribe was ill
 - during ceremonial practices
 - whenever the tribe wanted to bring good fortune to members of the tribe
 - whenever the tribe wished to transform a human into a supernatural being
3. The artist has helped communicate the personality of the spirit of the mask by these methods:
 - enlarging the eyes
 - exaggerating the features
 - emphasizing the nostrils
 - painting the face black with bright decorations
 - adding prominent eyebrows
 - making a claw-like crown

Section 1: Activity 3

1. If you answered YES, you might have some of the following answers:
 - God is portrayed as benevolent and majestic.
 - God's horizontal pose suggests showing power.
 - God's attention is focussed on Adam.
 - God is portrayed as a muscular, physically fit, and powerful person.

If you answered NO, you might have some of these answers:

- You would not portray God with such human features.
- You would not have God supported and lifted by angels.
- You would not place God in a shell-like shape.
- You would not place Eve in a crouching position in his left arm.

2. The touch might feel like one or all of the following:
 - You are being hit by a sunray on your skin.
 - You are being pulled forward.
 - You are waking up from a sleep.
 - You are being charged with an electric current.
3. Adam seems to be rising slowly, straining his body to reach God's finger.
God is portrayed as an energetic, rushing figure, while Adam's pose in contrast is relaxed.

Section 1: Activity 4

Carefully analyse your artwork to decide: Does the work express your anticipation or dread of the event and its outcome?

Section 1: Activity 5

1. You might have some of the following answers. Use your imagination.
 - Curb thy spirit: We expect socially acceptable behaviour.
 - Observe the limit: We have speed limits on highways, rules about drinking and driving, age restrictions for voting in an election, and a law that states you must attend school until you are fifteen years old. You must respect your neighbour's property, etc.
 - Keep a reverent tongue: If you slander someone, you can be sued.
 - Fear Authority: Speeding tickets, jail sentences, and getting a detention, are all examples of authority.
 - Bow before the divine: We kneel in church.
 - Keep women under rule: Women now have equality with men in the Canadian workplace. Some women, like Margaret Thatcher, are world leaders.
2. Some of the features of physical and moral perfection which are seen in the portrayal of Appollo could be
 - ideal body proportions
 - youthful figure
 - representation of muscles
 - attractive face

3. A comparison of the Greek's concept of beauty and beauty in modern times may include:

Similarities

- A youthful, energetic, and slim figure is a common ideal.
- Pleasant facial features are important.
- The Greek idea of beauty is expressed in the ideal.
- The muscular male body is common to both.

Differences

- Physical perfection is expressed in energetic movement.
- Exact facial proportions are not demanded. We look for more interesting faces.

4. You may have suggested some of these sources for visual celebrations of heroes/heroines:

- magazines and books
- advertising
- imprints on the sidewalk in Hollywood
- figures in wax museums
- films

One example should be presented in some detail. Select a picture that reveals a contemporary ideal of a human being.

Section 1: Follow-Up Activity

Fearful characteristics of *Bobabilicon* and *Windigo* may include some of the following:

Bobabilicon

- dark background
- large size of the figure
- screaming heads
- hooded figure
- grasping hands

Windigo

- enlarged, round eye
- sharp, prominent teeth
- animals in stomach
- wild hair
- curved, sharp nails

Section 2: Activity 1

1. a. Column A

cow
ship
flower
alien
mouth
house
hat
glove
camera
pot

Column B

flower vase
pot stove
camera photograph
hat head
mouth lips
glove hand
cow barn
alien spaceship
ship ocean
house rooms

b. You might have one of the following answers to show the associations:

- A cow belongs in a barn.
- Ships sail the ocean.
- Flowers are put into a vase.
- Aliens could arrive in a spaceship.
- Lips are part of the mouth.
- A hat is worn on the head.
- A glove fits the hand.
- A camera produces photographs.
- A pot is used to cook on a stove.

2. Is the image full of fantasy and imagination? The connection should not be logical.

3. a. This is not a real person.

b. You would not encounter this image everyday.

c. Yes, this image is a fantasy. There could be a variety of features which are unreal.

d. Yes, you could see this image in a science fiction movie.

Section 2: Activity 2

1. Unusual shapes and forms, mysterious landscape, unusual locations of forms, and strange animals are all seen in the painting.

2. The human shape is emphasized most often.
Shapes are arranged into a rhythm of dark and light.
Shapes are composed horizontally with vertical accents.
Overlapping of shapes is used to show depth.
Shapes are organic as well as geometric.

3. Lines are used to define shapes such as the black sphere, the fantastic instrument-like object on the left side. There are several vertical lines that lead the eye into the picture. Objects in the picture create line direction – the spear-like projections, the finely drawn details, the wide, horizontal lake formation.

4. The painting is mostly light with dark accents for contrast. The dark shapes, especially the sphere, are emphasized. The darkest values are located in the strange mechanical shapes. The lightest values are located in the human figures, the animals, and the landscape details.

5. The artist has created realistic textures for the human figures, the animals, the ground, the sky, and the water. The black sphere looks like metal.

6. The artist has created the illusion of space by overlapping shapes and by arranging shapes into a light and dark pattern from foreground to background. The artist has created deep space by composing landscapes between the figures and by horizontal layers of foreground, middleground, and background. The background grows lighter as it recedes.

7. The viewer seems to be above the painting looking down and then up to the horizon.

8. The artist has painted a scene of fantasy which leaves the viewer somewhat puzzled. The scene may remind the viewer of a science fiction novel or movie. A belief in an unusual afterlife is also portrayed by the painting.

9. You could have either of the following answers.

I like this painting for these reasons:

- It is very imaginative.
- All sorts of things are happening in the painting.
- It is full of action.
- There are many fantastic creatures and shapes.
- The landscape seems warm and pleasant.

I do not like this painting for these reasons:

- The painting seems confusing.
- I do not understand what the shapes mean.
- The black sphere in the centre seems menacing.

Section 2: Activity 3

1. Similarities between the paintings, *The Persistence of Memory* by Dali and the panel from *Garden of Delights* by Bosch, will include the following:

- an unreal place
- strange and unusual shapes
- use of light and dark contrast
- landscape receding into the distance

2. Three features which give this work the quality of a dream or fantasy are listed below:

- a mysterious landscape
- melting clocks
- a melting clock draped over a tree branch

3. You should recognize the tree, the clocks, the land, the water, the cliffs, the sky, the box, and the springboard.

4. The rock-like shape in the middle of the picture, over which a watch is draped, is not defined.

5. Artists may invent shapes to create fantasy and dream images by doing the following:

- drawing intuitive responses
- working from doodles to invent new forms
- depicting dreams
- experimenting with shapes
- distorting the shapes of objects

6. Your dream environment may include the following:

- buildings on soft clouds
- flowers that float gently through the air
- fields in calico patterns
- trees that grow delicious candies
- plants that produce food items on demand (hamburgers, tacos, milkshakes)
- soft oil rigs
- metallic wheat plants

7. Here are some guidelines to use when marking your surrealist artwork:

- Are objects portrayed in unusual situations?
- Are objects combined into fantasy composition?
- Are the photographs cut and arranged so they do not look realistic?
- Are the shapes distorted, invented, or unreal?
- Are colour combinations real?

Section 2: Activity 4

1. Unrelated things in the painting, *Isabey Brushes*, are as follows:

- Brushes do not grow in a forest.
- Some of the animals do not belong in this environment.
- The size of the brushes is not related to the other details.

2. The artist attracts your attention with these points:

- the unreal size of the brushes in relationship to other shapes in the composition
- the unreal proportions among the animals
- the placement of shapes

3. This image makes you think that brushes are the most important tools for this artist and that brushes are manufactured from animal hair.

4. Features which suggest that this image is a recent work include the following:

- It is in a surrealistic style.
- It is created to advertise a consumer product.
- It is an unusual and unexpected combination of objects.

5. You may have some of the following answers:

- The Dark Crystal
- Star Wars
- Return of the Jedi
- The Superman film series
- Ghost Busters
- The TV series, The Hulk
- The Lord of the Rings

6. Yes, fantasy images are popular in modern visual communications. Walt Disney characters – personification of animals, for example, Donald Duck. Fantasy images cause you to see objects in different ways and in different relationships. Fantasy images help us realize our dreams; give us insights into the human mind, etc.
7. Some of the conclusions you might draw about dreams and fantasies as sources for image making are the following:
 - The world of fantasy and imagination provides infinite subject matter for the artist.
 - There is no standard for “right” or “wrong” images.
 - Inspired by fantasy, an artist can invent new forms and objects.
 - An artist can depict what something unknown might look like.
 - Fantasies allow artistic freedom and realism.

You will, of course, think of some other conclusions. Make sure you connect your conclusion to image-making.

Section 2: Follow-Up Activities

Extra Help

1.
 - a. The large apple in a small room makes this painting a fantasy.
 - b. The large apple is the dominant emphasized shape. The artist also created emphasis by painting the row of windows as a light, bright area.
 - c. The large apple is an example of unreal size when compared with the windows or the size of the room.
 - d. This situation is imagined. It was created by a 20th century surrealist artist – Rene Magritte. Surrealism means the practice of producing fantastic imagery or effects in art by unnatural combinations. An apple filling an entire room is an unusual combination that could belong to a dream world. Therefore, this work is surrealistic.
 - e. The artist might have attempted to convey to the viewer the following feelings:
 - a sense of an ordinary object being majestic
 - the feeling of being in an enclosed space
 - a sense of uneasiness because of the scale of the apple
 - a dream-like feeling
 - a feeling of threat caused by the apple’s size

- f. Yes, the elements of art, line, shape, colour, texture, and form are successfully put together in the painting.

- Line: The lines drawn on the floor, walls, and windows help enclose the apple.
- Shape: The high contrast between the round shape and the rectangular shape of the room emphasize the uneasy feeling.
- Colour: The dominant green tone supports the feeling of a dreamworld.
- Texture: The smooth texture of the apple and of the walls feels unreal.
- Value: The dark value on the right balances the light area on the left and increases the effect of being closed in.

The painting poses questions for the viewer. Is this real?

The painting is imaginative.

The composition of the painting is carefully planned to create this unreal effect.

The painting uses the large apple effectively in an enclosed space.

2. When you have completed your artwork consider the following:

- Is the combination of these small objects original?
- Is the combination unusual?
- Is the combination your own invention?
- Is the invention imaginative?
- Is the combination of the objects visually interesting as a sculpture?

Enrichment

1. Your drawing should depict, in an unusual way, the great waters falling from heaven to earth. Match your drawing to Dürer's and note any differences.

2. Check your description for the following:

- Terrain: Did you describe land forms? What are they?
- Climate: Did you comment on the climate? How did you describe the effects of climate?
- Plant life: Did you mention shapes, colours, specific qualities, and uses?
- Animal life: What specific animal types did you describe? What sizes, colours, textures, eyes, and habitats did you mention?

Section 3: Activity 1

<u>b</u>	1.	<u>f</u>	4.
<u>e</u>	2.	<u>c</u>	5.
<u>a</u>	3.	<u>d</u>	6.

Section 3: Activity 2

1. Pictures will vary. Make sure they are about the theme – power and authority.
2. The theme or subject chosen is exploration of unusual objects in a contemporary composition. Kurt Schwitters' collage uses paint and stained and torn magazine paper.
3. Your collage should show that you have arranged the symbols in an interesting composition using techniques such as overlapping of shapes, combining shapes into clusters, and planned colour combinations. Your collage should have an area of emphasis, should explore a single idea, and should have a dominant colour or value structure.

Section 3: Follow-Up Activity

The crest should symbolically represent your family name. Check your design with one of your family members to see if they have any comments.

Section 4: Activity 1

1. a. Answers will vary. Some possible answers are shown below:

ILLUSTRATION 23: LIVING ROOM A		
INFORMATION	YOUR DESCRIPTION	WHY YOU GAVE THAT ANSWER
<ul style="list-style-type: none"> the most important object in the room 	<ul style="list-style-type: none"> the painting 	<ul style="list-style-type: none"> strong position of painting lack of clutter
<ul style="list-style-type: none"> the mood expressed by the room 	<ul style="list-style-type: none"> formal, balanced 	<ul style="list-style-type: none"> furniture is arranged symmetrically and matched in pairs
<ul style="list-style-type: none"> the attitude toward the past expressed by the room 	<ul style="list-style-type: none"> modern furniture no evidence of antique or colonial styles 	<ul style="list-style-type: none"> formal, clear, modern furniture no curtains or drapes
<ul style="list-style-type: none"> the probable leisure activities of the people who live here 	<ul style="list-style-type: none"> entertaining formal conversation art 	<ul style="list-style-type: none"> furniture arranged around coffee table large modern work of art

b. The people who live here might value the following:

- formal life-style
- entertaining
- simplicity and space
- uncluttered space

Evidence: No collector's objects, photos, or decorations are evident. Everything is carefully arranged and balanced.

2. a. These are some possible answers for Living Room B:

ILLUSTRATION 24: LIVING ROOM B		
INFORMATION	YOUR DESCRIPTION	WHY YOU GAVE THAT ANSWER
• the most important object in the room.	• could be rug, bookcase, upholstered furniture, coffee table, fireplace, wicker chairs	<ul style="list-style-type: none"> • so many objects are pictured – difficult to pinpoint one • room does seem centred around the fireplace
• the mood expressed by the room	<ul style="list-style-type: none"> • comfortable • friendly • warm • cosy • contained space 	<ul style="list-style-type: none"> • furniture is grouped inward around a centre; the fireplace • many objects such as lamps, vases, pictures, books
• the attitude toward the past expressed by the room	• tradition seems valued	<ul style="list-style-type: none"> • pictures collected "treasures" • many books • traditional furniture • older style mats – braided
• the probable leisure activities of the people who live here	<ul style="list-style-type: none"> • reading • discussing • collecting 	<ul style="list-style-type: none"> • casual furniture • books everywhere • flowers • large windows open to light

b. The people who live here might value the following:

- books and conversation
- relaxed entertaining
- casual living
- outdoors

3. Some possible answers follow:

ILLUSTRATION 23: LIVING ROOM A		
ADD	DELETE	REASON FOR CHOICE
<ul style="list-style-type: none"> • another plant • some lamps 	<ul style="list-style-type: none"> • a set of chairs 	<ul style="list-style-type: none"> • If you add a plant, you may want to make the room less formal. • If you delete chairs, you may want more space.
ILLUSTRATION 24: LIVING ROOM B		
ADD	DELETE	REASON FOR CHOICE
<ul style="list-style-type: none"> • more plants • more lamps • some pictures on the mantel 	<ul style="list-style-type: none"> • some of the wicker chairs • fireplace ornament • dishes 	<ul style="list-style-type: none"> • If you add plants, you make the room cosier. • If you add lamps, you provide more light for reading. • If you delete chairs, you make a more open space.

Section 4: Activity 2

1. Some of the following words and phrases may be used to describe the woman in Illustration 25:

- tweed jacket
- sweater
- scarf
- simple hairdo
- pen

2. You may discuss the woman in Illustration 26 with some of the following words and phrases:

- more elaborate hairstyle
- lace cuffs
- fancy sweater
- teapot
- wine glass
- matched cup

3. (Fictional Description) Illustration 25

Answers will vary but should include direct reference to the evidence you collect in answers 1 and 2. There should be a distinct difference between the two descriptions based on the images presented. Although it is possible that the same person can change her appearance for different functions, you are assuming two different fictional persons with different personalities, professions, roles, positions, and preferences.

4. (Fictional Description) Illustration 26

Answers will vary but should include direct reference to the evidence you collected in answers 1 and 2. There should be a distinct difference between the two descriptions based on the images presented. Although it is possible that the same person can change her appearance for different functions, you are assuming two different fictional persons with different personalities, professions, roles, positions, and preferences.

Section 4: Activity 3

1. Interview . . . Answers will vary. Questions may include the following:

Could you tell me something about your background? Where were you born? Where have you lived? How old are you? How have you earned your living? Have you a family? Have you grandchildren? What do you like best about your work? What do you like least? What is your fondest memory? Is there any time of your life that you would like to live over again?

You can invent similar questions. When you write your answers, make sure you refer to what the sculpture reveals to you.

2. Paragraph . . . Answers will vary but should include may include the following points:

- You should make a reference to some specific person.
- The connection between Harvey and the person you name should be supported by the character expressed in the sculpture.
- Your description of likes and dislikes should connect with the information you gathered in the interview.

Section 4: Follow-Up Activities

Extra Help

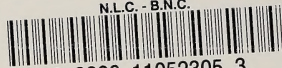
1. Your selections will vary. Pictures may represent males or females. Try to select a picture that is related in some specific way to the sample, *Mademoiselle Rivière*. You will probably select a picture of a fashion model.

COMPARE	
Portrait of Mademoiselle Rivière	Your picture
<ul style="list-style-type: none">• careful hairstyle• calm, unemotional expression• smooth, clear skin• fashionable clothing• elegant accessories (fur-trimmed wrap, fancy gloves)• idealized landscape background	<ul style="list-style-type: none">• comparisons will vary• match characteristics where you can

Enrichment

1.
 - a. Yes, you can tell that this is a royal family.
 - b. The elaborate dress and accessories – medals, jewelry, crown – are all symbols of royalty and power. The formal pose and the attention focussed on the king, queen, and child by colour and light also indicate royalty.
2. Evidence of criticism of the Spanish monarchy may include:
 - The faces of the king and the queen seem unattractive.
 - The children look frightened.
 - The figures seem stiffly posed.
 - There is a lack of physical beauty.
 - There is an awkwardness of figures and expressions.
 - The expressions of suspicion are uninviting to the viewer.

N.L.C. - B.N.C.



3 3286 11052305 3



L.R.D.C.
Producer

Art 11

9AR11P11

FIRST EDITION
1991